DOCUMENT RESUME

ED 331 097 CS 212 815

AUTHOR Kinslow, Kenneth
TITLE Bibliographic Essay on the English-Language Sources Dealing with the Nineteenth-Century Russian Novel.
PUB DATE 91
NOTE 24p.
PUB TYPE Reference Materials - Bibliographies (131) -- Reports - Descriptive (141)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Literary Criticism; *Nineteenth Century Literature; *Reference Materials; *Research Tools; *Resource Materials; *Russian Literature
IDENTIFIERS Historical Background; Literature in Translation

ABSTRACT

This essay presents English-language sources which deal with the nineteenth-century Russian novel. It discusses bibliographies; bibliographic indexes and other indexes; dissertations; histories; handbooks, dictionaries, and encyclopedias; and special studies. Twelve notes are included; a 32-item selected bibliography is attached. (SR)

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BIBLIOGRAPHIC ESSAY

ON THE ENGLISH-LANGUAGE SOURCES DEALING WITH

THE NINETEENTH-CENTURY RUSSIAN NOVEL

by

Kenneth Kinslow

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The nineteenth century witnessed the blossoming of Russian culture. In almost every area of the arts, there was a coming of age. Alexander Pushkin and Mikhail Lermontov initiated the great tradition of Russian poetry. A group of artists usually known as the "peredvizhniki" or the "wanderers" developed a truly Russian school of painting, and Ilya Repin, Vasily Vereshchagin, and many others filled their canvases with historical tableaux, peasant scenes, and haunting portraits. Tchaikovsky, Rimsky-Korsakov, and Mussorgsky, building upon the works of Glinka and Borodin, composed operas, concertos, and symphonies, and Petipa molded the Imperial Ballet into an art form that would eventually take the West by storm. However, it was the Russian novel that made the deepest impression. The flowering of the nineteenth-century Russian novel can only be compared to the rapid development and emergence of drama in Elizabethan England or lyric poetry in Tang Dynasty China--periods when a literary genre crystallized into a form of such striking beauty and magnitude that new standards were established.

Pushkin, the cornerstone of almost all Russian literature, laid the groundwork with his shorter prose pieces and his novel in verse, Eugene Onegin. With Pushkin as an inspiration and an example, Lermontov wrote A Hero of Our Time and Gogol wrote Dead Souls, and the next great literary figure to emerge was Ivan Turgenev, who produced a series of outstanding novels, the most important of which is usually considered Fathers and Sons. However, these writers merely set the stage for the two giants of the remarkable era, Fyodor Dostoevsky and Leo Tolstoy. Specifically,

through their particular brands of realism, psychological and otherwise, and generally through their mastery of the novel form as a whole, Tolstoy and Dostoevsky secured their places, not just in Russian literature, but in world literature. Almost all of their novels, but especially Dostoevksy's Crime and Punishment and Brothers Karamazov and Tolstoy's War and Peace and Anna Karenina, have become landmark works. For the last hundred plus years, readers have pondered Dostoevksy's metaphysical themes of freedom, suffering, God and evil. They have put down Tolstoy's books, sensing a strange sort of kinship and identity with his characters, Pierre Bezukhov and Konstantin Levin, or his wonderfully lifelike heroines, Natasha Rostova and Anna Karenina.

These nineteenth-century Russian novels have benefited from dedicated and competent, sometimes outstanding, translators. In the nineteenth century Nathan Haskell Dole led the way, and Louise and Aylmer Maude very admirably continued these efforts around the turn of the century. Indeed, Aylmer Maude lived in Russia for twenty-three years, knew Leo Tolstoy well for several of those years, and visited him often at Yasnaya Polyana.[1] Constance Garnett was in the forefront of the next wave of translators and rendered into English the works of Pushkin, Gogol, Turgenev, Tolstoy, Dostoevksy, Chekhov, and others. Sixty years later, scholars still rely upon her work; in describing his revision of the Brothers Karamazov translation for the Norton Critical series, Ralph Matlaw paid homage: "no single person has rendered greater service to Russian literature than Mrs. Garnett so far as the

English reader is concerned and, indeed, she thereby becomes a major figure in literary history."[2]

Literary history and criticism followed, as is usually the case, several paces behind the translations. The pioneering efforts were those of such scholars as Maurice Baring, who published Landmarks in Russian Literature in 1910 and D. S. Mirsky, whose two-volume History of Russian Literature (1926-27) is still highly regarded. Since that time many excellent literary critics have turned their attention to the nineteenth-century Russian novel--Edward Wasiolek, Konstantin Mochulsky, Joseph Frank, Boris Eikhenbaum, and George Steiner to name just a few. Freudian and archetypal critics, structuralists, Marxists, existentialists, and formalists have all applied their analytical skills, and the Russian novel has emerged enhanced rather than diminished. These books will probably remain as fresh even after the new waves of hermeneutics, deconstruction, and Jacques Derrida recede.

Bibliographies:

Bibliographies on the subject abound. Zenkovsky and Armbruster's Guide to Bibliographies of Russian Literature and Russian Literature: A Guide to Reference Sources compiled at McGill University offer a variety of materials. However, the majority of the works cited are Russian-language bibliographies[3] which are of little help to the average graduate or undergraduate; moreover, library holders are few and borrowing the works is difficult. Other bibliographies cited in the above sources focus

on the Soviet period; others on primary sources in English translation. Concerning the latter, such works as the Bibliography of Russian Literature in English Translation to 1945 are of limited use. The source desperately needs updating, but besides that, the average student usually has no problem in finding the text of the novel, whether it is a book as well known as War and Peace or some more esoteric novel as Nikolai Leskov's Cathedral Folk; rather, the student needs help in locating secondary source material.

For that purpose, the most helpful bibliographies are: Russia and the Soviet Union: A Bibliographic Guide to Western Publications edited by Paul Horecky[4] and Russia, the USSR, and Eastern Europe: A Bibliographic Guide to English Language Publications, 1964-1974 compiled by Stephen Horak. These sources are general, covering the entire spectrum of literature as well as history, politics, religion, fine arts, and other areas. Nevertheless, the literature sections are strong, and the student of the nineteenth-century novel will find the volumes extremely helpful in the matter of locating such excellent works on the broad background as Edmund Wilson's Window on Russia and Billington's The Icon and the Axe: An Interpretive History of Russian Culture. The Horecky and Horak volumes complement each other; although hardly exhaustive, the former attempts to cover the whole broad sweep of the past up until the beginning of 1964, and as the subtitle indicates, the Horak volume supplies a bibliography of books for the next ten years. Both volumes are well annotated. Over thirty contributors focusing on the areas of their individual expertise

provide the annotations of the Horecky volume; the annotations in the Horak bibliography derive from reviews in such solid journals as the Slavic and East European Journal and Russian Review--the reviewer's name and the citation to the full review are provided. Though broad in scope, these volumes are excellent sources and good places to begin research work.

An even more valuable work than these general studies is Nineteenth-Century Russian Literature in English: A Bibliography of Criticism and Translations compiled by Carl R. Proffer and Ronald Meyer. Published in 1990 by Ardis Press in Ann Arbor, this book-length bibliography is the ideal reference source for the student of the Russian novel. Carl Proffer, who passed away in 1984, was a highly respected scholar who worked diligently on a host of great Russian literary figures--from Lermontov and Dostoevsky to Bunin and Nabokov, and Proffer's protege, Ronald Meyer, has completed the work. The bibliography catalogs items published from the 1890s through 1986 and covers both general topics as well as 69 individual writers. With each of the individual writers, the bibliography provides extremely well done sections on both translations and criticism.

Bibliographic Indexes / Indexes

Two important bibliographic indexes are: The American Bibliography of Slavic and East European Studies and the European Bibliography of Soviet, East European and Slavonic Studies. Both of these annual publications cover a wide range of subjects from

history and philosophy to religion and fine arts. Nevertheless, despite their general nature, the literature sections are well done. Both publications have separate sections on nineteenth-century Russian literature, divided into general headings and headings focusing on individual authors. Both have an author index and cover books, articles, portions of books, and in the case of the American Bibliography, dissertations. There are no annotations, but both bibliographies cite to pertinent reviews if any exist. An interesting feature of the two sources is that they also cite to articles from the daily press, if these pieces are "considered to be of lasting value"[5]--that is, articles from the New York Times Book Review, Book World, Times Literary Supplement, and similar sources. The American Bibliography, which covers Canada as well, began publication in 1957, originating at Indiana University; in 1968, the annual volume was issued out of Ohio State, then subsequently from the Library of Congress, and presently Stanford. The European Bibliography began in 1975, and it combines the work of bibliographers in London, Paris, and Berlin. These sources would be excellent works to consult when the student must go beyond the 1974 limits of Horecky and Horak.

Two more familiar and extremely important bibliographic indexes are: The Modern Language Association International Bibliography and the Year's Work in Modern Language Studies. Both publications are general in that they cover, to a large extent, all the literatures of the world in all genres, and the student of the Russian novel must make his way to the sections entitled "East

European Literatures" in MLA and "Russian Studies" in YWMLS. However, once there he will find excellent bibliographies covering books, articles, festschriften, and dissertations. Like several of the pairs of works cited already, these two publications complement each other. The MLA bibliography, published in New York, is very comprehensive, particularly on the North American sources, but it is unannotated. The YWMLS, published in London, is stronger on the European works, and is rather selective. However, it is annotated; the "Russian Studies" section sometimes reads more like an informative essay, rather than a list of sources.

The last index included here is a series compiled by Garth M. Terry: East European Languages and Literatures: A Subject and Name Index to Articles in English Language Journals, 1900-1977. A supplement includes articles in journals appearing from 1978-81 as well as "articles in festschriften, conference proceedings, and collected papers in the English language"[6] from 1900 to 1981. Other supplements cover from 1982-84, and then from 1985-87. These volumes include only classified lists of unannotated citations with a simple author index appended; however, the virtue of this source lies in its simplicity. There is one alphabetic arrangement--no divisions into pre-Soviet and Soviet, nineteenth and twentieth centuries, general subject and specific author; the student looking for articles on Gogol suffers no false starts in the literatures of Lithuania, Poland, or the Ukraine. It is difficult to determine how exhaustive the compilation is; however, there is a wealth of material there--some 16,000 citations in the initial

volumes.

To sum up with regard to the bibliographies and indexes, Proffer's Nineteenth-Century Russian Literature in English is the place to start. With regard to updating that work, because of the slowness of publication of YWMLS as well as the the annual American and European bibliographies,[7] MLA is the most reliable source for current material. Nevertheless, all of the above sources as well as Horecky, Horak, and Terry are helpful in different ways--if not for purposes of cross-checking, then for finding material in Western languages other than English, or for supplying excellent background material from disciplines other than the field of literature.

Dissertations

Although several of the aforementioned bibliographies list dissertations, coverage is incomplete. Even MLA, until the 1960s, limited itself to the literary history and criticism written by American authors. For that reason, several volumes compiled by Jesse J. Dossick are helpful tools: Doctoral Research on Russia and the Soviet Union as well as a second work covering the years 1960-75. In the first volume, from some 150,000 titles submitted between 1876 and 1960, Dossick produced a master list of 960 American, British, and Canadian doctoral dissertations on Russia and the Soviet Union. The second volume lists another 2900 dissertations accepted by American, Canadian, and British universities over the next fifteen years. Both compilations are

supplemented by further lists of "auxiliary theses," dissertations in which several chapters on Russian themes warrant their inclusion. Abstracts are not included; if the title is not indicative enough of the content, one must refer to Dissertation Abstracts International. Dossick annually updates his work with lists which appear in the Slavic Review, usually the December issue, and literature is well represented in all of these sources; for example, in the second Dossick volume, there are some seventy pages devoted to that area. To anyone who has struggled with DAI, it's clear that these lists are handy time-savers, and though there is a certain amount of overlap with the previously cited bibliographies, it is better to have this overlap than to miss an important source.

Histories

There are many histories of nineteenth-century Russian literature and/or the novel. Unfortunately, because of the complexity of the subject, most of these histories reveal various shortcomings. Some like F. D. Reeve's Russian Novel (1966) and Janko Lavrin's Panorama of Russian Literature (1973) try to cover too much in one-volume studies, and the result seems hardly better than brief sketches of the authors' lives linked to plot summaries of the novels. Other works like Gifford's Novel in Russia (1964) avoid the superficial by focusing on specific works; however, these studies miss the rich historical, social, and literary context. Moreover, it is difficult to do justice, for example, to

Turgenev's Fathers and Sons without paying enough attention to the same author's other novels such as: Rudin, Smoke, and On the Eve.

The histories included in the selected bibliography at the end are good, but some of them suffer from these same deficiencies. Marc Slonim's Epic of Russian Literature and Dmitrij Cizevskij's History of Nineteenth-Century Russian Literature are solid, though pedestrian studies. In that both discuss other literary genres, besides the novel, the literary context is present. Cizevskij is particularly strong in discussing the various strains of romanticism (v. 1) and realism (v. 2). Nevertheless, when the student breezes through a discussion of Crime and Punishment in two pages and Anna Karenina in four, he inevitably feels that he is skimming the surface. At this point, he might be wise to resort to multivolume treatises focusing on particular authors such as those of Joseph Frank on Dostoevsky or those of Boris Eikhenbaum on Tolstoy.[8]

Among the histories that focus specifically on the novel, the best are Richard Freeborn's two volumes: The Rise of the Russian Novel and the Revolutionary Novel and Angus Calder's Russia Discovered: Nineteenth-Century Fiction from Pushkin to Chekhov. Freeborn's in-depth discussions of specific books are excellent; however, as implied earlier, a work suffers when a fifty-page chapter on Crime and Punishment means that another novel like The Possessed receives short shrift. Calder's analysis of specific novels is much briefer; however, his Russia Discovered does a fine job of establishing the social and historical context: the

Westernizer/Slavophile controversy, the emancipation of the serfs, the industrialization of Russia, and other crucial background topics.

The best history cited in the selected bibliography is William Edward Brown's History of Russian Literature of the Romantic Period. It is outstanding for several reasons. First of all and most obviously, Brown is able to treat his subject in sufficient detail without stinting minor works or minor figures because he limits the scope of his history to the first forty years of the nineteenth century, and he treats this narrower topic in four volumes. Secondly, Brown sees Russian literature in the context not only of nineteenth-century Russia, but also of eighteenth- and nineteenth-century Europe, the context of Goethe, Schiller, Hoffman, Richardson, Schelling, and Heine. Thirdly, Brown is conversant with the Soviet critics like Yury Tynyanov, Boris Tomashevksy, and Lidiya Ginzburg, as well as with the Western critics. It is an exceptional work, and one can only hope for another four volumes from some scholar in the future on the next forty years of the nineteenth century, the golden age of realism, and perhaps another four volumes, covering from 1880 to the revolution, the so-called "silver age."

Handbooks, Dictionaries, and Encyclopedias

With regard to handbooks, the student might begin with An Introduction to Russian Language and Literature edited by Robert Auty and Dmitri Obolensky.[9] The Introduction is divided into

chapters, covering the major periods and genres, and the authors of these chapters are, for the most part, well known scholars specially commissioned for the volume; for example, V. Setchkarev, professor of Slavic Languages and Literature at Harvard, wrote the chapter focusing most directly upon the nineteenth-century novel. Excellent "Guides to Further Reading" are appended to each section, and the work answers the student's need for a good, basic introduction.

Another useful handbook is Thomas E. Berry's Plots and Characters in Major Russian Fiction. Volume one covers Pushkin, Lermontov, Turgenev, and Tolstoy, and after a brief chronology, the first part provides plot summaries of the works of those authors. The bulk of the volume is an alphabetical list of all the characters of the summarized works. Volume two deals with the works and characters of Gogol, Goncharov, and Dostoevsky. Because the average Russian novel often has a multitude of characters, most of whom have difficult names from the Western point of view, Berry's work is a useful source. Moreover, Berry includes historical figures referred to in the novels. For example, Tolstoy refers to the German philosopher Arthur Schopenhauer in Anna Karenina, "The Kreutzer Sonata," and Resurrection. Berry indicates where in Tolstoy's texts the references are located by part and by chapter number, which is about as specific as one should get because of the many editions, and he also provides dates for Schopenhauer, so that the student can more easily find further information in other reference sources.

With regard to dictionaries, William E. Harkins's Dictionary of Russian Literature is another useful source. Because of the close relationship that has traditionally existed in Russia between literature and political and social criticism, Harkins has included many philosophers as well as writers on political and social questions,[10] but of course, the majority of the entries cover literary figures, styles, and genres. Entries vary in length from brief identifications to a sixteen-page article on Leo Tolstoy and a twenty-page article on the characteristics of Soviet literature. Cross references are clearly indicated by "see also" notes in parentheses or by capitalization of the term which is the subject of a separate entry. Although the work was published in 1956, it is still a helpful source, especially for the student of the nineteenth-century Russian novel.

Despite the title, the Handbook of Russian Literature edited by Victor Terras is another dictionary and actually one that is superior to Harkins's work. First of all, the Handbook is more current, having been published in 1985. Secondly, and more important, Terras combines the work of over a hundred first-rate scholars; entries arranged in alphabetic order cover literary terms, genres, movements, authors, and other topics relevant to the intellectual and social background of Russian literature. By contrast, the Dictionary of Russian Literature derives almost exclusively from Harkins. Thirdly, there are no bibliographies following Harkins's entries, whereas the signed articles in Terras's Handbook are followed by numerous citations to other books

and articles. Harkins's work should not be dismissed; it includes entries not found in Terras. However, if the student must choose between the two, his choice of Terras's Handbook would be wise.

The best encyclopedia to consult on the subject is a work in progress, The Modern Encyclopedia of Russian and Soviet Literature. Thus far, nine volumes covering "A" through part of "H" have been published, and the entire set is projected as having fifty volumes plus supplements, like the recently completed companion set, The Modern Encyclopedia of Russian and Soviet History. An important point to note is that many entries derive from previously untranslated Russian and Soviet sources,[11] and over 150 scholars have contributed entries in the first nine volumes. Many of these scholars, such as Edward Wasiolek, who contributed the article on Dostoevksy in volume 5, are outstanding, and with relatively few exceptions, bibliographies have been provided for every entry and updated wherever possible. Though only of tangential interest to the student of the nineteenth-century Russian novel, another important aspect of MERSL is the inclusion of the writers of Armenia, Georgia, the Ukraine, and other Soviet Republics as well as the emigre writers. Because of its scope and detail, MERSL far surpasses the typical general encyclopedia and even the Great Soviet Encyclopedia, which on occasion is not objective enough in its information.

Special Studies

If there is one area where the student of the nineteenth-

century Russian novel is most fortunate, it is that area of specialized reference works that deal with a single author or novel. Although they vary in quality and currency, to a certain extent an impressive array of these works cover the entire spectrum of great authors from Pushkin to Chekhov. For example, Pushkin's novel in verse, Eugene Onegin is a relatively slender work of not more than two hundred pages in most editions; however, Vladimir Nabokov has written a four-volume treatise on Onegin. Nabokov carefully analyzes the metrics, the influences upon Pushkin, the allusions, the variant readings, the imagery, and the diction. He virtually discusses the work line-by-line, and his Onegin is an example of consummate scholarship.[12] In his Karamazov Companion, Victor Terras does an outstanding job on Dostoevksy's Brothers Karamazov. After a 120-page introduction, which discusses the novel's genesis, background, thematic structure, and narrative technique, Terras provides a section-by-section analysis keyed to the Garnett-Matlaw translation in the Norton Critical edition. Here, he draws the reader's attention to historical events and allusions, cultural references, details lost in translation, stylistic patterns, leitmotifs, and symbols. But most of all, he analyzes key words as, for example, "nadryvy"--its pivotal importance and why it should be translated "rupture" instead of "laceration."

Richard Chapple's Dostoevksy Dictionary does a similar job, but on a broader scale. Here he takes each of Dostoevsky's works and alphabetizes the characters and allusions. In the section, for

example, on the Notes from Underground, Chapple explains the reference to the "Crystal Palace," the main pavilion of the two London World Fairs of the mid-nineteenth century, and the reference to the English historian Henry Thomas Buckle; understanding these allusions is critical to understanding Dostoevsky's attack upon rationalism and utopian socialism. In the same section on the Notes, Chapple clarifies the references to lines from Nekrasov, characters from Gogol, allusions to Byron's character Manfred, and the French novelist George Sand. In that characters in Russian novels appear under a wide variety of diminutives, patronymics, and formal terms of address, Chapple catalogs each of these sometimes bewildering forms of a character's name and carefully cross references them to the full name--a genuine service to English readers. If the reader is uncertain as to the source of a character or allusion, the exhaustive index at the end provides guidance.

If the student of the Russian novel is so ambitious as to embark upon reading one of his favorite novels in the original, there are works to facilitate this effort such as Edgar Lehrman's Guide to the Russian Texts of War and Peace. Here Lehrman goes chapter by chapter, glossing the difficult words and usages: old Church Slavonic words, idioms, obsolete words, dialect words, grammatical usages foreign to the twentieth-century student, and even words where the best definition lies buried in the eleventh line of the standard Smirnitsky dictionary. Of course, Lehrman also clarifies the historical references, the Moscow street names,

the confusing ranks of Tsarist officialdom, and the old-style Russian calendar.

There are also several fine bibliographies which focus on individual authors. For research on Tolstoy, an excellent place to begin is David and Melinda Egan's Leo Tolstoy: An Annotated Bibliography of English-Language Sources to 1978. Over 2,000 items are carefully annotated. When books are cited, there are references to reviews, and there are article citations from over 400 periodicals. For each novel, the Egans even provide references to the introductions and prefaces of the many editions. Turgenev in English: A Checklist of Works By and About Him is a much more slender offering in need of updating. Nevertheless, the almost 600 citations, though unannotated, provide a solid foundation for further research. In 1985 two reference sources appeared on Chekhov alone: Anton Chekhov: A Reference Guide to Literature and Chekhov Bibliography: Works in English by and about Anton Chekhov; American, British and Canadian Performances. Chekhov is better known for his plays and short stories, but Ward No. 6, The Duel, In the Ravine, and several others are short novels, all of which are dealt with in the aforementioned bibliographies.

The student seeking material on the nineteenth-century Russian novel may not always find the precise work that exactly fits his needs. Nevertheless, an abundance of excellent reference books exist. The Russian novelists have been the source of great inspiration, and the many works dealing with them attest to the brilliance of the fictional world they created.

1. Aylmer Maude, Author's Preface, The Life of Tolstoy, vol. 1 (1910; Oxford: Oxford University Press, 1987) vi.

2. Ralph E. Matlaw, Afterword: On Translating The Brothers Karamazov, The Brothers Karamazov, by Fyodor Dostoevsky (New York: Norton, 1976) 736.

3. For example, in the Zenkovsky and Armbruster source, not a single bibliography in a language other than Russian is listed in section 4, covering 1800-1900. Serge A. Zenkovsky and David L. Armbruster, A Guide to the Bibliographies of Russian Literature (Nashville, Tennessee: Vanderbilt University Press, 1970) 35-36.

With the exception of a work on eighteenth-century literature, the McGill University reference guide corroborates this fact. Helen Anderson, Russian Literature: A Guide to Reference Sources (ERIC, 1987) 16-17 (ED 297 596).

4. When the student is better prepared for the Russian-language publications, another Horecky volume comparable to the one cited in the text deals with those materials: Basic Russian Publications: An Annotated Bibliography on Russia and the Soviet Union (Chicago: University of Chicago Press, 1962).

5. Introduction, European Bibliography of Soviet, East European and Slavonic Studies, vol. 5 (Paris: Institut d'Etudes Slaves, 1984) ix.

6. Garth M. Terry, East European Languages and Literature II (Nottingham, England: Astra Press, 1982) title page.

7. Volume 5 of the European Bibliography cited in the note above covers the year 1979; thus, there is a five-year time lag.

8. See, for example, the series of books by Boris Eikhenbaum which have been published in English translation by Ardis Press: The Young Tolstoi (translated by Gary Kern), Tolstoi in the Sixties (translated by Duffield White), and Tolstoi in the Seventies (translated by Albert Kaspin). Joseph Frank's multivolume biography of Dostoevsky, which is being published by Princeton University Press, is still in progress. Thus far, the following volumes are available: Dostoevsky: The Seeds of Revolt, 1821-1849; Dostoevsky: The Years of Ordeal, 1850-1859; and Dostoevsky: The Stir of Liberation, 1860-1865.

9. The Auty/Obolensky book is the second volume in the Companion to Russian Studies series which is put out by Cambridge University Press. Volume one of the series is entitled An Introduction to Russian History, and volume three is An Introduction to Russian Art and Architecture.

10. William E. Harkins, Preface, Dictionary of Russian Literature (New York: Philosophical Library, 1956) v.

11. Harry B. Weber, From the Editor, The Modern Encyclopedia of Russian and Soviet Literature, vol. 1 (Gulf Breeze, Florida: Academic International Press, 1977) vii.

12. Nabokov can be eccentric in his views; see, for example, where he states: "Dostoevsky is not a great writer, but a rather mediocre one--with flashes of excellent humor, but, alas, with wasteloads of literary platitudes in between"--Lectures on Russian Literature (New York: Harcourt Brace Jovanovich, 1981) 98. Despite such vagaries, his Onegin is quite free of idiosyncratic judgments.

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